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THE TOLEDO MUSEUM OF ART

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THE TOLEDO MUSEUM OF ART
TOLEDO, OHIO

CATALOGUE

FIRST ANNUAL EXHIBITION OF THE
TOLEDO FEDERATION OF ART SOCIETIES
APRIL, 1918

PAINTINGS BY GERRIT A. BENEKER
PAINTINGS BY OSCAR GIEBERICH
MAY, 1918

PRINTS BY GREAT MASTERS
MAY 13—MAY 25

PAINTINGS BY HENRY CARO-DELVAILLE
SCULPTURE BY THEODORE SPICER-SIMSON
MAY 19—JUNE 2

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PAINTINGS BY BENEKER AND GIEBERICH

MAY, 1918

Beneker and Gieberich are two of our younger artists. The former, born in Grand Rapids, Mich., has received his art education chiefly in Chicago and New York. The latter is a New York artist. Both have been working recently at Provincetown, Mass., where they find much to interest them in light, color, and atmosphere.

GERRIT A. BENEKER

320 Noon Hour.
321 The End of the Story.
322 The Red Haired Girl.
323 Still Life, The Blue Cup.
324 The Old Wharf in a Gale.
325 Provincetown Houses.
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OSCAR GIEBERICH

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WORKS OF THE MASTER ETCHERS

FROM THE GALLERIES OF ALBERT ROULLIER, CHICAGO

PRINT ROOMS

OPENING MONDAY, MAY 13

CLOSING SATURDAY, MAY 25

The prints are for sale at reasonable prices. Mr. H. M. Dunbar, in charge of the exhibition, is glad to quote prices, or give other information.

PAINTINGS BY HENRY CARO-DELVAILLE

OPENING SUNDAY, MAY 19
CLOSING SUNDAY, JUNE 2

Caro-Delvaille is a French artist, who, after serving his country for a year in the trenches, came to America where his fame as a portrait and fresco painter had preceded him. A member of a family of artistic and literary talent, he early showed an interest in painting. Despite parental objections, he proceeded to Paris where he studied under Leon Bonnat. His art shows the influence of the ancient Greeks, of Titian and perhaps of Goya. Yet he is thoroly original. He is a writer and lecturer as well as painter.

He is known especially for his portraits of women, but he can set down the character of a man with as much strength as the charm with which he depicts women.

His decorations are very interesting, painted as they are with perfect mural handling. In them he takes care that there are no disturbing elements of perspective, deep shadows, or brilliant lights: but causes the composition to have that flat character which fits it admirably for the decoration of the wall.

PHILOSOPHY

361 Meditation.
362 Controversy.
363 Contemplation.

YOUTH

364 Festival of Spring.
365 Fountain of Youth.
366 Altar of Love.

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367 The Grey Scarf.
368 The Offering.
369 The Black Grapes.
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371 Gardener's Basket.

372 Gardener's Basket.
373 Flower Decoration.
374 Flower Decoration.
375 Flower Decoration.

PORTRAITS

376 Portrait of My Wife and Daughter.
377 Mrs. Spicer-Simson.
378 Mme. Felix Wildenstein and Daughters.
379 Monsieur Denys Amiel.
380 Mr. Bryson Burroughs.
381 Mr. Carlos Salzedo.
382 Mr. Spicer-Simson.
383 Self Portrait.
384 Doctor S. P.
385 Portrait Sketch of Mr. Robert Bacon.
386 Portrait Sketch of Mr. H. Burlingham.
387 Decorative Sketch.
388 Decorative Sketch.
389 Decorative Sketch.
390 Drawing for Meditation.
391 Drawing for Controversy.
392 Drawing for Controversy.
393 Drawing for Contemplation.
394 Nude Study.
395 Nude Study.

SCULPTURE BY THEODORE SPICER-SIMSON

OPENING SUNDAY, MAY 19
CLOSING SUNDAY, JUNE 2

The art of the medalist is distinctly intimate. In it there is combined the monumental and permanent qualities of sculpture with the intimate and personal feeling of the miniature. Hence the medal is an ideal form for a portrait. They originated with the earliest coins, and reached a high state of development in the time of the Romans. From them the art was transmitted to the Italians, and

so has lasted through all ages. Today ancient coins are among our best and most trustworthy records of antiquity.

Spicer-Simson is well known abroad and in America. He received the highest award for medals at Ghent in 1915, and also received a medal at the Panama-Pacific Exposition. He is represented in many museums, including the Metropolitan in New York.

396 Miss Mildred Aldrich.
397 Mr. Charles Francis Adams.
398 Mr. Alexander Graham Bell.
399 Mrs. Frederick T. Blakeman.
400 Miss Alys Bentley.
401 Prof. George Pierce Baker.
402 Abdul Baha.
403 Mr. Bryson Burroughs.
404 Mr. Andrew Carnegie.
405 Mr. John Crisp Coleman.
406 Mr. Henry Caro-Delvaille.
407 Mrs. Henry Caro-Delavaille.
408 Mrs. T. Criley.
409 Master Waldron Faulkner.
410 Admiral Sir Wilmot H. Fawkes, K. C. B.-K. C. V. O.
411 Mrs. David Fairchild.
412 Mr. B. T. Galloway.
413 Miss Katherine Gabaudin.
414 Miss Louise S. Hammond.
415 Miss Elizabeth S. Hammond.
416 Mrs. Charles Dewey Hilles.
417 Mrs. Archer M. Huntington.
418 Mrs. F. S. James.
419 Miss Penelope King.
420 Sir Walter Lawrence, C. C. I. E.
421 Mrs. L. Meilziner.
422 Mr. George Meredith, O. M.
423 Miss Caroline L. Morgan.
424 Mrs. B. Morrison-Fuller.
425 Miss E. Mudocci and Miss B. Edvards.
426 Mrs. Edward T. Newell.
427 General Horace Porter.
428 Mr. Percy Raven.
429 Mr. Ralph Rounds.

430 Mrs. Ralph Rounds.
431 Betty and Stowall Rounds.
432 Mrs. Edward Robinson.
433 Mr. M. Rosenheim.
434 Mr. and Mrs. Albert S. Roe.
435 Miss Mildred Anton Smith.
436 Miss Hilda Anton Smith.
437 Miss Gretchen Anton Smith.
438 Mrs. Anton Smith.
439 Mrs. Stephan Sinding.
440 Miss Noelie Spicer-Simson.
441 Mrs. Herman Simson.
442 Mr. Herman Simson.
443 Mr. James Stevens.
444 Mrs. T. Spicer-Simson.
445 Mr. J. Waldo Smith.
446 Honorable William Howard Taft.
447 George Frederick Watts, R. A.-O. M.
448 Mrs. Granville Whittlesey.
449 Prof. John P. Wood, L.L.D.
450 Alexander Agassiz Memorial Medal.
Given for Oceanography by the National National Acadsmy of Science.
451 The Public Welfare Medal.
Award of the National Academy of Science.
452 Commemorative Design for the Ashoken Dam.
453 Dexter Brackett Memorial Medal.
454 The "Entente Cordiale" Medal.
Great Britain and France, 1905.
455 Panama-Pacific Commemorative Medal.
French Government Presentation Medal.
456 The Catskill Aqueduct Memorial Medal.
457 Medal Commemorative of America's Entry Into the Great War.
458 Seal of the New York Women's League for Animals.
459 "Where Duty and Manly Courage Led."
Memorial Medal to the Fallen Heroes of the Great War.

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